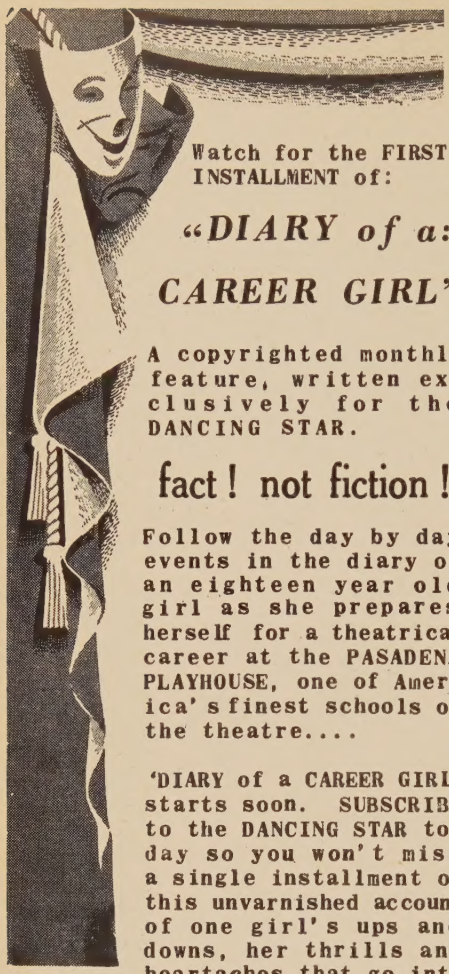
Dancing Star

PROPERTY OF THE
LIBRARY OF THE
NOV 21 1963
WOMAN'S COLLEGE
UNIVERSITY OF NORTH CAROLINA

Anniversary Issue



Watch for the FIRST INSTALLMENT of:

"DIARY of a: CAREER GIRL"

A copyrighted monthly feature, written exclusively for the DANCING STAR.

fact! not fiction!

Follow the day by day events in the diary of an eighteen year old girl as she prepares herself for a theatrical career at the PASADENA PLAYHOUSE, one of America's finest schools of the theatre....

'DIARY of a CAREER GIRL' starts soon. SUBSCRIBE to the DANCING STAR today so you won't miss a single installment of this unvarnished account of one girl's ups and downs, her thrills and heartaches that go into the 'making' of a theatrical career....

COVER STORY

This month's cover photo, depicting the 'first anniversary' of the DANCING STAR, was especially composed and photographed by John F. Barnes of Los Gatos, California. Mr. Barnes studied photography under the well known Chao Chen Yang. He has instructed at the North West Institute of Photography at Seattle, Washington and for the past five years has been a regular exhibitor at the International Salons. John Barnes is currently President of the San Jose, Light and Shadow Club.

Dancing Star

DECEMBER 1951

Volume 1 Number 12

CONTENTS

Dance Lines
Gordon Keith

The Snobbish Cult of Degeneracy
Irving Kolodin 4

Dance Teachers' Associations 5

Teachers & Dancers in the News 6

Dolly in on Television Dance
(1st of 2 parts)
Arthur Todd 7

Your Child and Ballet
(2nd of 2 parts)
Thalia Mara 8

Ballet Russe Sets Record 9

Ballroom Patter
David Storm 12

Dance Hall Promotion 12

Index of Dance Schools 15

It's a Fact 18

Laugh Lines 19

★ DANCING STAR ★

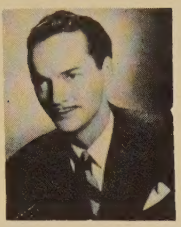
EDITOR	GORDON KEITH
ASST. EDITOR	BARBARA HENSON
FEATURE EDITOR	DAVID STORM
PHOTOGRAPHER	A. LEWIS
ADVERTISING MGR.	S.J.PAUL

The DANCING STAR is published monthly by the Danstar Press, 376 Almaden Avenue., San Jose, 10, California. Copyright 1951 by Danstar Press. All rights reserved. Contents of this magazine may not be reproduced in whole or in part without written permission of the publishers. Yearly subscription $1.50 (12 issues). Subscriptions outside the United States $2.00.

-ADVERTISING RATES ON REQUEST-

Dance Lines

by Gordon Keith



MERRY CHRISTMAS

First, we want to wish a very Merry Christmas to all of you, from all of us on the staff of the Dancing Star. And second, we announce with pardonable pride that the Dancing Star is one year old this month. Although still in its swaddling clothes, we are happy to state that the magazine, like any normal infant, has had an average, healthy growth throughout its first year, both in advertisers and subscribers...

FORTY-FOURTH CONVENTION

Johnny Mattison, who taught at the CNADM convention this year in Chicago, has instructed at a total of 44 conventions throughout his dance career.

LONESOME? TAKE UP DANCING.

Heston Beaudoin, a dance-teacher friend of ours in Palo Alto, California, just phoned to tell us about a little lady 81 years young who is just beginning her first dance lessons. Said she: 'I'm tired being lonesome. Besides, I read somewhere that dancing's a mighty good way to catch a man...'

A SCOOP IN THE MAKING

In the January issue of the Dancing Star we plan to announce a forthcoming feature which we predict is destined to become a literary 'scoop' insofar as

(Concluded on page 18)

new TAP RECORDS!

DANCE TEACHERS: GIVE YOUR CLASSES A LIFT BY USING THESE DANCEABLE RAINBOW RECORDINGS.

109-Ballin' The Jack- Slow Buck
Three Little Words-Med. Buck

114-Lady of the Evening-Beg.Buck
Alex. Ragtime Band-Fast Buck

115-12th St. Rag Med. Buck
Avalon Rhythm

117-Yankee Doodle Dandy-Med.Mil.
Patriotic Tap Melody

118-Lullaby of Broadway Rhythm
Pretty Baby Slow Soft Shoe

136-Sheik of Araby Rhythm
Semper Fidelis March

140-By Heck Med.Buck
Leichester Rag-Med.FastBuck

142-School Days Beg.Waltz Clog
When Irish Eyes Are Smiling

30066-Stars & Stripes-Med Fast
Colonel Bogey Med. Mil.

30077-Then I'll Be Happy-MedBuck
Darktown Strutter's-Ball-Strut

30099-Swanee River Soft Shoe
I Don't Know Why Soft Shoe

40066-Bye Bye Blues Fast Buck
California Here I Come ' Buck

60022-Carolina in the Morn. Buck
Hot Time in the Old Town

60033-Easter Parade Med. Buck
Pagan Love Song Fast Buck

60044-Me and My Shadow Rhythm
By the Light of the SilverMoon

PRICE LIST
1 to 6 records $1.00.each
6 to 10 .90 each
10 to 20 .85 each
20 or more .80 each
(add 30¢ for postage and handling)

WATCH THIS AD EACH MONTH FOR NEW RELEASES

DANCE-CRAFT

376 ALMADEN AVENUE SAN JOSE 10, CALIF.

My Order is for _____ Records @ $ _____ each.

Encl. find Check _____ Money Order

Business Address _____

City _____ Zone _____ State _____

Ordered by _____

I am: Owner-Teacher _____ Teacher _____

PRICES AND MATERIAL SUBJECT TO CHANGE WITHOUT NOTICE

THE SNOBBISH CULT OF DEGENERACY

EVERY GENERATION has its artistic cross to bear and ours, I guess, is Ballet. I indicate the capital, because it is the special kind which calls for it that has gotten under my skin in its current manifestations by the New York City Ballet at the City Center. The chic number of the moment is the opus of Jerome Robbins titled "The Cage," closely followed by an even newer novelty by Todd Bolender based on Bela Bartok's powerful "The Miraculous Mandarin" score.

"The Cage," as I might have found out last June when it was introduced had I not been abroad at the time, devotes elaborate attention to the species of insect in which the male dies after fertilizing the female. Nora Kaye is a "novice" to whom this all seems slightly repulsive and unnecessarily abrupt; but after a sentimental passage to the rather saccharine middle movement of Stravinsky's D major string concerto, she respects the tribal custom—not only getting, but gutting, her man. (Insects, men, it's all the same: after all, you can't train a flea circus big enough for City Center.)

"The Miraculous Mandarin," for its part, puts prostitution back on a plane of artistic importance it hasn't had since the "respectable" one was current a few seasons ago. The spectacle here concerns a streetwalker who lures her customers to destruction by a gang of thieves. Her tough soul is touched and her virtually gold-encrusted heart is warmed, finally, by a "Miraculous Mandarin" whose only defense is passivity. Sure, she's a good kid under it all, and she's damn sorry when it's done; but the fact is that the Oriental has been hung by the neck till he's dead, dead, dead, while she is still alive to weep over him.

I will not dwell on this inversion of values save to cite it as another instance of the poverty of mind and the paucity of talent embodied in these and similar manifestations shown here in recent years by one company and another under such titles as "Undertow," "Facsimile," "Interplay," etc. (It may be that all these are ballets by J. Robbins, who seems to specialize in such shenanigans.) I realize that these terms are themselves an inversion of the values by which these and like matters are regarded as imaginative and daring. They are so only to the extent that no one has ever imagined them as worth a waste of time before, nor dared to believe that an audience would regard them seriously as products of a responsible mind. It's not a question of morals, but of maturity; not an indictment of reality, but a thoroughgoing boredom with the current commercial exploitation of its more lurid aspects.

BALLET HAS lagged far behind the other arts in its reflection of the child's concern with his intimate organs, and seems to be embarked on a helter-skelter pursuit of the usual self-revelation. The difference is, however, that almost every other art — whether music, prose, or the graphic forms—must, of necessity, find a powerfully personal embodiment of this commonest of phenomenon and render it in some sublimated expression; but a choreographer sufficiently convinced of the public's gullibility can throw the mere physical movements themselves on the stage and be hailed as a genius for publishing the manifest physical principle that for every action there is an equal and opposite reaction.

The whole snobbish cult of degeneracy has so infiltrated the intel-

(Concluded on page 16)

(Reprinted from the SATURDAY REVIEW of LITERATURE, by permission.)

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

DANCE MASTERS of CALIFORNIA

The DMC held its regular monthly meeting at the Bellevue Hotel on Nov. 4th. Raye Rusich taught a novelty Tap; Betty Merriweather taught intermediate Ballet and Jesslyn Pearson gave a Ballroom Hula.
NOTES: On Nov. 18th, the UNESCO Music Festival was held in Burlingame. Dances were under the direction of Olga Ziceva. Joyce Ritchie, newcomer in the DMC, has had quite a theatrical career, having worked in Broadway musicals and motion pictures. At present she has her own school in Burlingame. Lillian Keber has been teaching 7 years, and has done concert work with the San Francisco Ballet Co.

DANCE EDUCATORS of AMERICA

The Hotel Statler was the setting for a One-Day Material Session Faculty members included: Raoul Gelabert, Ballet; Ruth Cater, Production; Frank Benham, Tap; Isabel and Matt Mooney, Ballroom Novelty; Linn and Bill Meeker, Ballroom.
NOTES: For the second year running the DEA bestowed its annual award for the most noteworthy contributors to Dance. Those honored were: Mary Ellen Moylan, of Ballet Theatre; Beatrice Kraft, for her East Indian dances and Ray Malone, Tap Dancer of Broadway Open House.

DANCE MASTERS of MICHIGAN

On Nov. 18th, the DMM held a one-day normal and convention at the Fuller Hotel in Detroit. Bernice Holmes and Fran Scanlan were on the teaching faculty. Installation of officers was held at the

(Concluded on page 10)

TOPS IN TAPS

Glenn Shipley's

"Modern Tap Techniques"

A different approach to Tap Dancing, containing SHADING, CONTRAST, STYLIZATION, STAGING THE ROUTINE, MUSICAL APPROACH, over 100 graded exercises with four exercise routines and THE MOST EXTENSIVE TAP DICTIONARY EVER COMPILED IN ONE VOLUME.

'MODERN TAP TECHNIQUES' is endorsed by the Chicago National Association of Dancing Masters and acclaimed by teachers everywhere as one of the finest books ever written on Tap Dancing. A beautifully bound hard-cover book that every teacher of Tap should own.

PS: Here's a XMAS GIFT for TEACHER & STUDENT that will live on and on....

$6.00 Postpaid

Send check or money order to

GLENN SHIPLEY
2279 — 24th Avenue
San Francisco 16, California

TEACHERS and DANCERS in the NEWS

THIS COLUMN IS OPEN TO ALL TEACHERS AND DANCERS. If you have a newsy item send it in, we may be able to use it. Keep the news coming, but please keep your items short. (We reserve the right to edit all copy.)

MAMBO KING INJURED

Perez Prado, Mambo King and 12 members of his band were injured slightly when a chartered bus they were riding in crashed into a bridge abutment on Oct. 27th, at Kaufman, Texas.

Nineteen year old Delia Romero, singer and dancer with the Prado unit, was killed.

The entertainers were enroute from Port Arthur, Texas, to Fort Worth, where they were to appear.

SECRET OF STAGE DEATH

Jean Babilee, noted French dancer, and his partner-wife, Nathalie Philippart, are spending the season on tour with Ballet Theater. The couple's work in the ballet 'Le Jeune Homme et la Mort' has aided in making them internationally famous.

In the ballet Babilee takes the part of a despondent young man who hangs himself. His spirit is taken away by death (impersonated by Nathalie Philippart) into the unknown. He actually hangs himself, using a noose attached to a piece of scenery. Although there is a concealed trick, it isn't devoid of danger.

Babilee holds the rope in a manner hidden from the audience. Thus he manages to keep his full weight from being thrown onto the rope. The noose is caught under a strong pair of jaws which keep it from tightening around his neck.

'Even so, I can hold this position only about 40 seconds,' Babilee explained. 'The only close call I've had was the first time we did it in New York last spring.

'The setting was a little different than we had been used to and my wife didn't appear as quickly as usual. Her appearance is the signal that the suicide is completed and the spirit-me-descends from the noose. I had reached the point where I was gasping out 'hurry up, hurry up' to those offstage when she finally got on.'

WHAT? NO HOPALONG!

By way of letting the children of Toledo, Ohio, see what their city has to offer them in, music, dancing and art, the Toledo Symphony and the Toledo Ballet will offer a series of six television programs this fall.

Marie Bollinger Vogt, director of the Toledo Ballet is planning the choreography and will direct the staging. The programs will be designed as a children's half hour.

RUTH PAGE'S REVENGE

In 1950, when ballerina, Ruth Page staged her *Frankie and Johnny* ballet in Paris, the audience whistled in derision.

French critics, unfamiliar with the *Frankie and Johnny* story, and at a loss to understand Miss Page's treatment of it, denounced the ballet as: 'monstrous' and 'unconsciously obscene.'

In October of this year, Ruth Page returned to the scene of her flop, this time with a new ballet called *Revanche* (Revenge) which proved to be the hit of Paris.

Five years ago Miss Page

(Continued on page 17)

Dolly in On Television Dance

by Arthur Todd

Mata and Hari

Nadine Gae and Marc Breaux

Anyone who is seriously or casually interested in any aspect of the dance is probably aware of the impact that it has been making on television. Today, we rarely face a program that doesn't use dance in some form--a ballet, dance sequence, or story, a dance-mimed song or even a danced commercial. Being similar in many ways to the motion picture medium, one of television's chief requirements is movement and this is being provided by the action, rhythm and pattern that are inherent in dance. In some instances dance is being used purely as a stopgap as it is in films. Nevertheless, it does animate, unify and integrate many a video half hour that might otherwise show up as the hodgepodge it really is. In addition, the incorporation of dance has notably increased the fluidity and mobility of the television camera, but only a few really creative choreographers and directors seem aware of this. All of this focus on dance is just fine, of course, but what does it really mean and where will it lead?

If you have spent any time squinting and squirming in front of a television screen full of kaleidoscopic midget dancers it must have seemed like an astigmatized revival of the early screen musicals. A great deal of this is nothing but bad revue dancing, poorly photographed, and the dancers often look like puppets. Moreover, the dancing seems to be kept at the level of what the public is already used to in the films or on the Broadway stage and, technically, the field seems to be governed by its limitations rather than by its broad potentialities. Happily, as any regular viewer can point out, there are cur-

(Continued on page 14)

(Reprinted from the September 1951 issue of THEATRE ARTS magazine)

YOUR CHILD and... Ballet

by THALIA MARA

(This is the second installment of a two-part article. Continued from the November issue of the Dancing Star.)

can ballet exercises correct physical defects?

Authentic classical ballet technique is highly scientific. When learned under careful supervision by a thoroughly competent teacher much can be done to alleviate physical defects. For example, I have had a number of children sent to me by orthopaedic doctors to correct flat feet. Postural defects such as sway back and round shoulders can be eliminated. Weak and turned ankles can be strengthened and straightened. Bowlegs and knock-knees can be greatly helped. Of late years we have found that children weakened from the effects of Infantile Paralysis are often benefited by ballet exercises. Again, I must stress that children should only be entrusted to the care of a really competent teacher as poor teaching can actually induce the very things that right training can cure. Constant repetition of exercises over a period of months or years is bound to have a physical effect on the body. If children are not watched for bad habits by someone thoroughly trained to see them and if these habits are not corrected they can result in real damage to the body.

the importance of good training

This is all-important to you and to your child. Too little knowledge by the teacher can be very dangerous to the child student. Improper administration of exercises can result in the most harmful effects on the body. In the event that the child is talented and a professional career is desired the chances of success can be ruined forever. Bad habits formed in early years often can never be corrected. Even when they can be corrected, it requires years of patient and painfully intensive work to undo the damage which should never have been done. Incidentally, because so many parents have spoken to me about being worried over bulging over-developed calf muscles as a result of ballet training, I want to make it clear that this cannot result from proper training—under correct supervision ballet exercises build a shapely leg with a long muscle in the calf. The knotted calf is the mark of bad training.

how can a good school be recognized?

Investigate the teacher. Learn something of his or her background. No one is competent to teach ballet unless they have had many years of intensive training

BALLET RUSSE SETS RECORD

The Ballet Russe de Monte Carlo set a record last season when it toured 29 consecutive weeks at which time it gave 199 performances in 203 days.

Beginning October the 4th the company has been booked for another straight 29 week run, and due to demands it may be obliged to add an additional two weeks to its tour.

The Ballet, now in its 14th year, has consistently set new records. The company plays straight through Christmas and Easter week.

Although the Ballet at its top price of $3.60, grossed $750,000 last season, it made no profit due to heavy production and traveling expenses.

This year's tour will include 45 one-night stands, 5 less than the previous year. At this writing there have been no dates set for playing New York, but the plans are for it to play there next Spring.

DMA 'CHOOSES' DANCING STAR

Beginning January, 1952, the DANCE MASTERS of AMERICA INC., will have a special center section devoted to the associations activities, in the DANCING STAR. Each month, DMA members will receive this special edition of the DANCING STAR as one of the organization's newly added services to its members.

Dance Art Co.
SINCE 1928
The Most Complete Theatrical Store In The Americas

Featuring:

Selva Dance Footwear

The Best Known And The Best Made

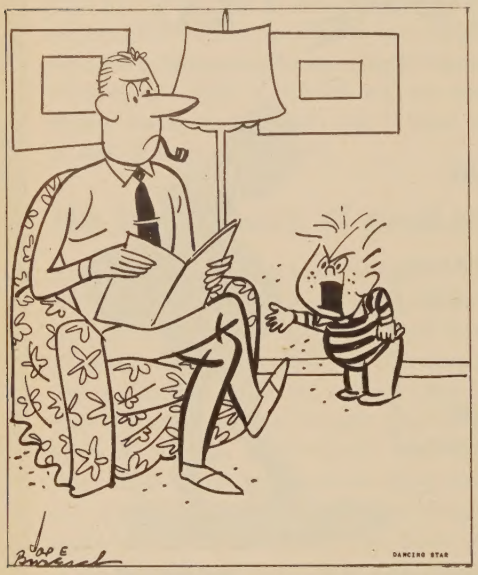
LEOTARDS TIGHTS OPERA HOSE
WIGS NOVELTY HATS
CANES BATONS
MAX FACTOR'S HOLLYWOOD MAKE-UP

COSTUME
FABRICS & TRIMMINGS

DANCE ART COMPANY
171 O'FARRELL STREET ★ EXBROOK 2-4912 ★ SAN FRANCISCO

Stage-Screen Footwear and Accessories ★ Costume, Decorative and Display Fabrics ★ Dance Footwear and Accessories
Catalog On Request World-Wide Mail Order Service

Meet a few of the officers of the CHICAGO NATIONAL ASSOCIATION of DANCING MASTERS. Left to right: Adele Artinian, Educational Director; James Lackey, Sergeant at arms; Gladys Benedict, 1st Vice President Edna Christensen, President and Ernie Schultz Jr., Past President.



'I don't go to night clubs, I don't date girls and I don't drink or smoke! Is it asking too much for a few cents so I can see Sally Rand with the rest of the gang?'

DANCE TEACHERS' ASSOCIATIONS
(Continued from page 5)

evening banquet. Those elected were: President, Florence Young Jansen; 1st Vice Pres. Enid Ricardeau; 2nd Vice Pres. Eddie Hanf; 3rd Vice Pres. Theodore J. Smith Past Pres. Floyd Zimmerman; Sec. Jean Gloria Hasson; Treas. Joseph Berlin. Directors: 3 years, Jimmy Hunt; 2 year, Jane Caryle Muffot 1 year, Homer Babb. Delegate Director for 1952, Lillian Joyce Wasson.

DANCING MASTERS of WISCONSIN

The first meeting of the 1951-52 season was held at the Adele Artinian Studio. Faculty members included: Louis Girard, Ballroom Elisa Stigler, Spanish Dance; Arturo and Evelyn, Tap; and Maxine Zipper, assisted by her daughter, Louise, taught ballet. A buffet luncheon was served in the studio during the visiting period.

LOUISIANA ASSN. of DANCE MASTERS

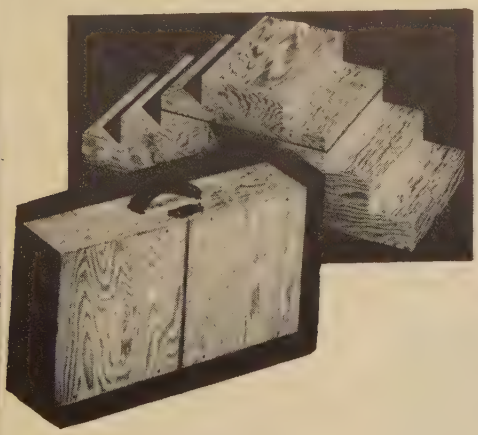
An all day session, the first of the new season, was held Oct. 28, at the Roosevelt Hotel in New Orleans. Enid Ricardeau taught Ballet and Adagio and Kenneth Fisher gave two Tap routines. A luncheon and get together was held at the Hotel.

uth St. Denis was guest
f honor at the DANCE ED-
CATORS of AMERICA ban-
uet which was held in
ew York City during the
ssociation's annual con-
ention last summer.
eft to right: Jean Mead
uth St. Denis, Betty
onnell and Mrs. Joy.

-GRACE GUEST-

The Dance world is talking about the NEW

★ *MINIATURE FOLD-UP STAIRS* ★



Custom Made

Ideal for TAP or ACROBATIC Specialties

LIGHT! Can be easily handled by 8 year-olds.

STRONG! Will support up to 200 lbs. without springing.

WELL-BALANCED! Keeps 'rocking' to a minimum.

Price $39.95 unpainted

Post office MONEY ORDER must accompany all orders.
Add 3% Sales Tax on all CALIFORNIA ORDERS.

"THE PROP SHOP"

-345 Wawona Street, San Francisco 16, California-

Ballroom Patter

by David Storm

In 1914, Vernon and Irene Castle were the dance sensations of the nation. Dancers every where attempted to copy their inimitable dance style. For a week of one-day stands they received better than $30,000. World War 1 brought an abrupt end to this romantic couple's dance career. An officer in the Royal Flying Corps, Vernon Castle was killed in a plane crash in 1918.

Sid Grauman, owner of the Hollywood Grauman and Chinese Egyptian Theatres, staged the first Dance Marathon. This was held in San Francisco in 1910.

In 1914, considered America's greatest dance year, public dancing reached such a peak that Cincinnati gave penny dances in its public parks. Gimble's department store in New York held 4:30 Tango Teas....

In the year of 1914 they were doing such dances as the: *Maxixie, Argentine Tango, Castle Walk, Hesitatiin Waltz and the Whirlwind Waltz*, to mention a few. Regarding the *Turkey Trot*, which, to a great extent, was on its way out about this time, there were those who frowned upon this particular dance, as witness the following notice which appeared on the callboard of the New Amsterdam Theatre, where the 'The Little Cafe' was playing: 'Any member seen Turkey Trotting in a public place will be subject to immediate dismissal.'

And it was around this time that the 'neck hold' was popular in ballroom dancing. The ladies held their partners, around the coat collar while the men held their hands around their partner's neck.

DANCE HALL PROMOTION

Booking agencies are after the ballroom and dance hall operators to hop on the publicity bandwagon of the recording companies who are pushing their dance records via the air waves.

Ballroom operators who are given to yelling about business being off are shown the cold facts and figures by agency men who point out that the tendancy to cut down on advertising and exploitation is one of the main reasons for the box office being off.

One agency representative said, 'A name band can play to a packed ballroom in one town and an empty one in another. The reason? Lack of adequate promotion on the part of the ballroom operator.'

Many agencies are co-operating with dance hall operators by sending them mailing pieces and by showing them new public relations technique. It is the belief of the booking agencies that if the dance hall operators throughout the nation would get together in an all out promotion aimed at bringing the dancers back into the ballrooms, there would be no slump in the dance business.

YOUR CHILD and BALLET
(continued from page 4)

under a good and recognized master.

Visit a number of schools and compare the teaching and relative merits of each. You may not know anything about dancing but good teaching in any field can be recognized. Does the teacher make individual corrections – does he teach or merely hold class? Is the time spent learning constructive elementary technique or learning "dances" for the spring recital?

Remember that no state or federal law governs the teaching of dancing No examination is required by the state or federal government. Teaching can be a lucrative profession and many profess to teach ballet who are not equipped to teach it properly. Therefore your only protection is your knowledge and intuition concerning what constitutes good teaching.

A good ballet teacher in your community deserves your enthusiastic support. If no really competent teacher exists there do not permit your child to study ballet. If the child must dance, tap can do no harm until such time as good and correct instruction is available.

what about boys in ballet?

A superstition exists in our country that ballet is a "sissy" art. Nothing could be further from the truth as any athlete who has studied ballet can tell you. It requires not only the strength of the athlete but the additional difficulty of maintaining form and grace while executing the most difficult physical feats. The talented male dancer has an unlimited field as there is not so much competition as among girls and numerous opportunities exist in the many facets of the theatre. Unfortunately, most boys do not start young enough and many with talent discover it too late to develop their physical technique when they are old enough to overcome their own or their family's backwardness on the subject. This superstition has caused many "he-men" boys to shy away from ballet even though they secretly admire it thus abandoning the field to the very element who are giving it a wrong name.

is ballet training good for children whose parents do not wish them to make professional careers?

As I have shown you correct and authentic ballet training can benefit every child. Fortunately for the art and the profession not every child who studies grows up to be a professional dancer. The divine spark of artistry is given to only a few. This talent becomes evident as the child studies and progresses. Every little girl should develop beauty, grace and poise and every little boy should grow into strength, perfect co-ordination, rhythm and muscular control. Ballet dancing will help them to achieve this.

Copyright *1951 Thalia Mara*

Additional copies of 'YOUR CHILD and BALLET' may be had by sending 15 cents in coin to cover postage and handling, directly to:
SCHOOL of BALLET REPERTORY
117 West 54th Street
New York 19, New York

janet—"Dances That Charm"
CLEARLY NOTED WEE FOLK DANCES
Vivid Showpieces-Ballets-Revues
Technique....Lesson Outlines
-Send for Catalog-
JANET PUBLICATIONS
SPRINGFIELD, ILLINOIS

DOLLY IN ON DANCE
(Cont'd from page 7)

rently some striking exceptions to this sort of fare. Chief among the young dancer-choreographers who are responsible for the brighter aspects of video dance are James Starbuck (The Show of Shows), Frank Westbrook, (The Paul Whiteman Show), John Butler (The Kate Smith Show) and Nadine Gae and Marc Breaux (The Fred Waring Show).

Watching these choreographers during early rehearsals, seeing run-throughs and, finally, television broadcasts from behind the scenes, in front of a monitor or in a control booth you quickly become aware of the way they must work and of the numerous problems they must overcome. In the first place, all of the major video shows that employ a choreographer and a permanent dance group seem to have, for better or worse, a format. On each of these programs the choreographer needs to work out thematic dance ideas that will fit the over-all format of the show. 'This,' says James Starbuck, 'is like doing a musical a week and there's just no time to stand around and beat your brow for inspiration.'

The seeds of each of these television dances first sprout at the initial program meetings, held a week or two before the actual performance, where the choreographer sits in with the director, writers, musicians and camera men. Once a theme is selected, the choreographer chooses or is provided with appropriate music that will blend into the format. Then, as Marc Breaux describes the process, 'We begin to improvise and play around with movement that fits the theme and the music. Next, we think of camera angles and then we show our progress to the director, telling him what we have in mind. Then, with what he has in mind, the performance and camera angles are planned.'

This close working partnership between the choreographer director and camera man is vital because, as John Butler claims, 'Your dances are actually only as good as your director and camera man. The same dance can look very poor or be the most exciting camera-wise. Screen wise, the dances aren't photographed ballets or concert pieces. For instance, a dancer's hand touching another's arm may even call for a close-up and in this way we see television's close relationship to the screen.' Thus, the television choreographer, like the motion picture dance director, must be aware of the camera's possibilities and fluidity. The ideal solution, of course, is to have a choreographer in charge of the entire staging and this plan has shown remarkable results in the instance of *The Paul Whiteman Show* where Frank Westbrook stages as well as choreographs the entire show. In consequence the program 'moves' with a notable animation and there also appears to be a greater synthesis of dialogue, music, song and dance.

Television dance is a simultaneous combination of dance and music and is thus unlike motion pictures where dance scenes are performed until perfected to fit the played back sound track. Therefore, the television choreographer always has to keep his sound problems in mind and must devise movement and camera angles so that the sound boom can be moved in and out of the scene with a minimum of effort. In addition, the video dance director is faced with a host of other problems...

(To be concluded in January)

WON'T YOU PLEASE TELL OUR *ADVERTISERS* THAT YOU READ ABOUT THEIR PRODUCT IN THE DANCING STAR

Index Of Dance Schools

CALIFORNIA

DANCERS INTERNATIONAL
Charley Baker, President
5666 Sunset Blvd. (at Da Pron's)
Hollywood.

ALICE ZWILLENGER DANCE STUDIO
2309 23rd Avenue
Oakland.

BEAUDOIN DANCE STUDIO
464 Colorado Ave.
Palo Alto.

MARIJANE WATSON
STUDIO of DANCING
1617 Central
Alameda.

GLADYS KENNEY HODGSON
SCHOOL of the DANCE
Ross.

CARLENE STUDIO of DANCING
732 E. Alasta Ave. Hwy '66'
Glendora.

ALABAMA

The IRENE JONES STUDIO of DANCE
705 Randolph Street
Huntsville.

ILLINOIS

DENTINO DANCE STUDIO
801 First Ave.
Peoria.

INDIANA

AVIS FERNS SCHOOL of DANCING
1519 E. Ft. Wayne St.
Warsaw.

MASSACHUSETTS

RAY HART DANCE STUDIO
21 Fairbanks Ave.
North Adams.

MONTANA

DONNA RETA DANCE SCHOOL
2520 6th Avenue North
Billings.

MISSOURI

FEL'DOTTO DANCE STUDIO
3556 Shenandoah Ave.
St. Louis 4.

NEBRASKA

BETTY GRANT'S SCHOOL of DANCE
711 West 2nd Street
Mc Cook.

OHIO

KINSELLA ACADEMY of the DANCE
2530 May Street
Cincinnati 6.

OKLAHOMA

ME-ME SCHOOL of DANCE
218 South Pecan
Nowata.

PENNSYLVANIA

VELLA SCHOOL of DANCING
126 E. Pike Street
Canonsburg.

MARTHA S. DAVIES DANCE STUDIOS
152 Parkfield Street
Pittsburgh 10.

TEXAS

ELLA ILSE STUDIO of the DANCE
1226 Brownlee
Corpus Christi.

VIRGINIA

ADELAIDE COURTNEY
SCHOOL of the DANCE
6784 Little Falls Rd.
E. Falls Church.

JULIA MILDRED HARPER
SCHOOL of the DANCE
3511 Chamberlayne Ave.
Richmond 22.

Florence Cowanova and her Corps de Ballet, in a number from 'Patriotic Ballet,' which was especially choreographed by Miss Cowanova for the Philadelphia Civic Ballet Co., and later presented at the DMA convention.

1951, A GREAT DANCE YEAR

Those in the 'know' predict that the year 1951 will be even a greater dance attendance year than was 1950, and according to statistics it was a record year.

Even during the summer months, when most ballet companies are resting on their laurels, such organizations as the *Sadler's Wells*, (at London's Covent Garden), *New York City Ballet Company*, (at Manhattan's City Center) and *Ballet Theatre*, (at present touring South America), are busy packing them in.

SELVA FIRM EXPANDS

In order to bring 24 hour service to the dance studios throughout the country, Selva, makers of theatrical footwear have taken over an additional building and increased their staff.

(THE SNOBBISH CULT, cont'd from p.4)

lectual arena that a palpitant "Yes" has become much the easier answer than a determined "No." "Yes" means that you are aware, on the ball, hep; "No" as clearly stamps one as retrogressive, fossilized, probably Isolationist or worse. But so far as ballet is concerned, it is time that those who value it, feel for it—yes, even loves it—give out with a few resounding "Nos." For all its surface sheen of virtuosity, this stuff is arrested development or worse; it has the relation to art that lavatory limericks have to poetry.

While we're at it, let's face the fact that most of this intense preoccupation with the clash of sexes is expressed by and through a segment of society which has no actual concern with it. My view is that it is all an elaborate smoke-screen designed to conceal basic facts and give them an "artistic" verity. If there are sound contrary viewpoints, I'd like to hear them. Methinks it is not the lady, but the laddie, who doth protest too much.

—Irving Kolodin.

TEACHERS & DANCERS IN THE NEWS
(Continued from page 6)

conceived the idea for her *Revanche*. It was to have been a kidding treatment of *Il Trovatore* by Verdi (Verdi's subtitle: ('The Gypsy's Revenge'). However, two years ago she witnessed a thrilling performance of *Trovatore* by the Metropolitan Opera.

'The first thing I knew, I was crying.' she said. After this she did away with her original version and planned a 'serious' ballet replete with drama, and intensity. In reference to condensing Verdi's complicated four-act opera to a total of 52 minutes of dance, she said:

'I left out enough good music and plot to make three more ballets.'

Almost from the time the curtain rose, the first night audience was for Miss Page and her Ballet. The critics acclaimed *Revanche* with such comments as: 'The *Revanche* of Ruth Page is one of extravagance based on good taste.' *(L'Aurore)* 'The choreography is so ingenious and so expressive that none of the sharp turnings of fortune in the drama escape us.' *(Franc-Tireur)*.

'I wrote the part (of Azucena) for myself. Now I'm dying to dance it,' said an excited Ruth Page.

ITALIAN SETS NEW DANCE RECORD....

In Taranto Italy, Enzo Basile, 34, claimed a new world dancing record of 1226 hours. (51 days and 2 hours)

Basile is said to have danced 16 hours longer than the record set by Guido Amato, of Naples. The dancer rested 15 minutes every hour under the supervision of a local committee.

Doctors who checked Basile's condition after he had ended his performance said that he had gained two pounds in the 51 days.

DANCE TEACHERS...

The pertinent information contained in the article, 'YOU OWE IT TO YOUR CHILD', should be read by the parents of every student and potential student of your school...

'YOU OWE IT TO YOUR CHILD' is a helpful means of orienting those enrolling in your school for the first time.

This brief, enlightening article answers such every day questions as:

"Is it all right if I give my child a few dance lessons just to see if he will like them?"

"Will I be expected to see that he practices?"

"What will dancing do for my child?"

"Should I let him discontinue his dancing lessons if he doesn't want to practice?"

These are but a few of the many questions answered in, 'YOU OWE IT TO YOUR CHILD'.

If you would like copies of this helpful article to give to the parents of *your* school, you may order them as follows:

Single copies, 15 cents
In lots of 25, $1.50
50, 2.50
100, 4.00

Send check or money order to:

Dancing Star
376 ALMADEN AVENUE SAN JOSE 10, CALIF.

It's a Fact!

AND WE QUOTE:

Guy Lombardo, veteran orchestra maestro, when asked why he didn't go along with the various music fads, remarked:

'I always play for the dancers who feel romantic. Nobody ever proposed while jitterbugging or listening to bop.'

'BAION' NEWEST BRAZILIAN RHYTHM CRAZE....

A new Brazilian rhythm the 'Baion' has taken Argentina by storm. It has even replaced the Bolero, which a couple of years back, nudged out the Tango from the country's top spot. The 'Baion' at present writing is far more popular in the Argentine than the Brazilian Mambo.

JOE F-F-FRISCO

Joe Frisco, the stuttering comedian, first introduced the *Jazz Dance* in Chicago in 1917. That same year Rector's in New York City billed him as the: 'Creator of the Jazz Dance.'

THE SHIMMY

The Shimmy (Shimmy Shewab - ble, its full name) although originating in San Francisco's Barbary Coast, was first introduced to New York audiences in 1918.

MARYLAND RULING

In the state of Maryland no one under the age of 21 may own or operate a dance school.

DANCE LINES

(Continued from page 3)

dance periodicals are concerned.

In plain words, we're sticking our neck out in this new venture--but then, we did just that when we began publishing the Dancing Star....

ANNUAL INDEX

For the convenience of our readers who may, on occasion, wish to look up a particular news item, article, or any other material which has been published throughout the past year in the Dancing Star, the editors decided to include a complete yearly index which will appear in the January, 1952 issue. We sincerely hope such an index will prove both handy and beneficial to you....

SPEAKING OF CONVENTIONS

From Lilafrances Viles of Hyde Park, Mass., comes this excerpt from a poem by Lloyd Rosenfeld's *COMMERCIAL HOTEL:*

The beds are always clean and soft,
And sleep will ease your tension,
Unless the suite adjoining yours,
Is part of a convention.

DARRELL'S KIDDIE SONGS
"As used on Television"
'East Side of Broadway' 'Boolie Bear'
'Daddy's Swing Baby' (50¢ each)
JACK DARRELL List F-s
83-09 101st Ave., Ozone Park 17, N.Y.

BALLERINA XMAS CARDS
Imported and Domestic
1. 10 Assorted folder cards $1.00
2. 6 Assorted folder cards $1.00
3. 4 beautiful color cards $1.00
Postpaid — No C.O.D.
Order by number only
Special rates for quantities
Make check or M.O. payable to
SENIA SOLOMONOFF
Ballet Gifts & Books
52 West 52 St. New York 19, N. Y.
(Ask for our new catalog)

laugh lines

" My brother was fired yesterday for not watching his step."

"That's too bad. What's his job?"

"He's a dancer."

OLD TIME CLOG DANCER: "Yes, sir, I started in life as a barefooted boy."

YOUNG TAP DANCER: "Well I wasn't exactly born with shoes on myself."

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances
Send Postage For Free Catalog of
200 DISTINCTIVE ROUTINES
333 N. Madison Ave.
Hollywood 4, Calif. Dep't DS

★ **Julian** ★
DANCING FOOTWEAR CO.
A Complete Line of Dancing Footwear and Costumes for the Student
-Special price to schools-
Write for Catalog and Price List
1553 Broadway (corner 46 St.), N. Y. C., N. Y.

"WHY, THEY'RE PLAYING "WHISPERING". YOU MEAN TO SAY YOU DIDN'T KNOW?"

-AN INFORMAL MAGAZINE DEVOTED TO THE ART OF DANCING-

ENTER MY SUBSCRIPTION FOR ..... Dancing Star
376 ALMADEN AVENUE SAN JOSE 10, CALIF.

☐ 1 Year $1.50 ☐ 2 Years $2.50

☐ REMITTANCE ENCLOSED ☐ Money Order ☐ Check ☐ I'LL PAY WHEN BILLED

NAME
Please Print
ADDRESS
CITY ZONE STATE

for the best
in
DANCE
SHOES
it's
always

THEATRICAL FOOTWEAR
Selva
1607 Broadway • New York 19, N. Y.

Dancing Star
376 ALMADEN AVENUE SAN JOSE 10, CALIF.

Sec. 34.66, P. L. & R.
U. S. POSTAGE
PAID
Permit No. 543
SAN JOSE, CALIF.

POSTMASTER: Forwarding and Return Postage Guaranteed. If Addressee has moved, please forward matter and notify us on Form No. 3547.